

BURROUGHSIANA

NO° 2



SUMMER 1976

BURROUGHSIANA

NO. 2 Summer '76

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credits

Front cover

"A Mahar cast her sinister spell...."

Illustration by FRANK FRAZETTA from the Canaveral Press Inc. edition of Richard Lupoff's book: 'Edgar Rice Burroughs - Master of Adventure'.

Pages 7-8 and 13-14

Photographs from the British Lion Release 'AT THE EARTH'S CORE' reproduced by kind permission of British Lion Films Ltd. and supplied by Davidson Dalling Associates Ltd.

Back cover

"David Innes, Dian the Beautiful and Jubal the Ugly One", illustration by FRANK FRAZETTA from the Canaveral Press Inc. edition of Richard Lupoff's book: 'Edgar Rice Burroughs - Master of Adventure'.

errata

Page 6 "Illustrations from current book and comic editions" and Page 19 "book covers of 'Savage Pellucidar!':- we were unable to prepare these in time for this issue.

editorial

Here! at last! is BURROUGHSIANA Number 2, over a year since Number One appeared, and you must have thought it was never coming. Well, you could say we have had problems, but problems usually make for boring reading so I will not enumerate them here.

As I said in ANOTAR 3 we promised a number of things when we formed the society and we have achieved some but by no means all. Printing and postage costs have staggered everybody and although we said that your subscription would cover you for four issues of BURROUGHSIANA and an unspecified number of newsletters, I have to tell you that the money just won't stretch that far. Those of you who joined in September 1974 have now had two small newsletters, three issues of THE ANOTAR and two issues of BURROUGHSIANA. Because of those printing and postage costs, your subscriptions are now due for renewal.

For your next subscription (and please stay with us, we have some good things lined up) you will receive three issues of BURROUGHSIANA, with double-sized issues counting as two, and three or four issues of THE ANOTAR, unless prices again rise phenomenally during that period.

We should get another BURROUGHSIANA and two ANOTARS out during this year, so please be patient, we're doing our best!

The publication of this issue coincides quite nicely with the premiere of AT THE EARTH'S CORE, which opens at the ODEON THEATRE, MARBLE ARCH on 8 July, and is on North and South London release over the August holiday period. I have deliberately made this issue predominantly PELLUCIDARIAN in flavour, although there are of course a variety of other topics under discussion within these covers, and I sincerely hope you enjoy every word.

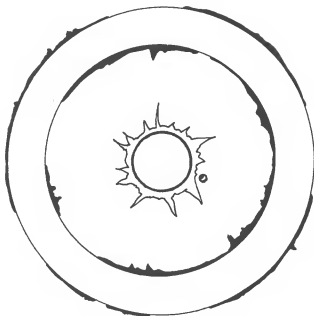
Our reprint of THE MARTIAN from the SUN comic of the 1950's is now available from Frank Westwood, price £2.50. You are to be advised to purchase a copy now as it is a limited edition of 500 copies, with no reprint intended, which makes it an instant collectors' item!

Just to finish, the editorial is usually reserved to talk about something topical, something of interest. You will be interested to learn, therefore, that the sequel to THE LAND THAT TIME FORGOT is past the planning stage and will be shot in London, contrary to earlier conjecture that it would be made in the States. THE PEOPLE THAT TIME FORGOT will in fact encompass the two novels 'The People that time forgot' and 'Out of time's abyss' and there is a strong rumour that ROBERT WAGNER will be playing the part of Thomas Billings.

While we have managed (just) to keep to our schedule for this issue of BURROUGHSIANA, it would be hasty of me to suggest when you might expect the next issue. However, it will be not later than September 30, and may be sooner than you think.

P.E. Norman.

pellucidar - the world at the earth's core



The second non-Tarzan film to be made at Pinewood following the success of *THE LAND THAT TIME FORGOT*, is *AT THE EARTH'S CORE*.

This story was written in January and February 1913 with a working title of *THE INNER WORLD*, and first published in *ALL STORY* from April 4 - April 25 1914. A.C. McClurg & Co. published the first hardback edition in 1922 and since then it has enjoyed enormous popularity in both hardback and paperback editions, and as comic album adaptations.

The stars of the current production are Doug McClure as *DAVID INNES*, Caroline Munroe as *DIAN THE BEAUTIFUL*, and Peter Cushing as *ABNER PERRY*. A full credit list appears on the following pages, together with photographs from the film, supplied by our roving reporter, Frank Westwood, and by British Lion Films Ltd.

The story (and hopefully the film) is as follows:

David Innes and Abner Perry set out in a mechanical 'mole' to explore beneath the Earth's surface for mineral deposits and the like. During their initial journey something goes wrong and they travel 500 miles through the earth's crust to an inner world, Pellucidar. The land area of Pellucidar corresponds roughly to the ocean area of Earth, there is a 'sun' at the centre of Pellucidar which does not move, and so for all practical purposes, time does not exist. There is an obvious lack of horizon as the world at the centre of the earth is on the inside of a sphere.

David and Abner are captured by Sagoths and taken to the city of the Mahars. The Mahars are prehistoric remphorynchi who dominate the particular area where the 'mole' breaks through. The Sagoths are simian-like servants of the Mahars, their job is to obtain and control human slaves for their reptilian masters.

On the way to the city David befriends and falls in love with Dian the Beautiful, but he unwittingly offends her and she refuses to have anything to do with him. David and Dian escape separately from the city of the Mahars; David pursues Dian across wild and mostly prehistoric terrain in an effort to win her hand. Eventually they return to the city of the Mahars, where the reptiles are overthrown. David is proclaimed Emperor of Pellucidar and inaugurates the Federation, inviting the various states and races to join him in the common fight against oppression and slavery.

David plans to take Dian back to the Earth's surface with him on a visit but an enemy substitutes a captive Mahar for Dian in the 'mole' and David is left with an uninvited guest for his journey home.

End of first volume.

There are six other volumes of adventures in Pellucidar, namely:

PELLUCIDAR
TANAR OF PELLUCIDAR
TARZAN AT THE EARTH'S CORE
BACK TO THE STONE AGE
LAND OF TERROR
SAVAGE PELLUCIDAR

The entire series is available from ACE Books inc. The series excepting TARZAN AT THE EARTH'S CORE is available from TANDEM BOOKS Ltd., the series excepting AT THE EARTH'S CORE is available from CANAVERAL PRESS Inc.

A note about the current book artists: FRANK FRAZETTA is responsible for all the Ace editions and they really are superb; Chris Achilleos did a highly commendable job for Tandem, and various artists including Frazetta, Blaine and J. Allen St. John are featured in the Canaveral editions.

○○

The hollow earth theme has been well-supported in the past by such writers as Jules Verne (*Voyage au Centre de la Terre*, 1864), W.G. Emerson (*The Smoky God, or a Voyage to the Inner World*, 1908) and even Casanova (*Ioosameron* or *Edward and Elizabeth*, 1788).

However, it was left to Edgar Rice Burroughs to develop his situations and characters sufficiently to enable him to write an entire series around his inner world, and while he is ante-dated by at least two of the above, he nevertheless remains in command of the theme and you are well advised to 'beware cheap imitations'.

○○

On the pages that follow I have tried to present a comprehensive blend of modern and earlier treatments of Burroughs' *Pellucidar*, with illustrations from the current book and comic editions and some of the older editions where appropriate.

It is to be hoped that British Lion go ahead with the sequel to AT THE EARTH'S CORE. I doubt if we shall see others in the series adapted for the screen, although I would personally like to see SAVAGE PELLUCIDAR given the treatment. And there is always the possibility of a Pellucidar series on T.V. Stranger things have happened.

A decorative horizontal separator consisting of approximately 30 small, light gray circles arranged in a single row.

A black and white movie poster for the film 'At the Earth's Core'. At the top, a family consisting of a man, a woman, and a young child are shown from the chest up, looking down with expressions of concern. They are positioned above a massive, dark, and textured landscape that resembles a giant's skin or a prehistoric environment. In the center of the poster, a large, segmented, and spiky insect, resembling a giant centipede or a scorpion, is shown from a top-down perspective, its body extending towards the bottom. The insect's body is covered in various patterns and textures, and it has several pairs of legs or appendages visible. The title 'AT THE EARTH'S CORE' is written in large, bold, block letters across the middle of the poster, with the insect's body passing through the letters. The overall tone is dramatic and mysterious, suggesting a science fiction or horror theme.

AT THE EARTH'S CORE

MAX J. ROSENBERG and MILTON SUBOTSKY present

An AMICUS PRODUCTION

DOUG McCLURE

PETER CUSHING

EDGAR RICE BURROUGHS

AT THE EARTH'S CORE

with **CAROLINE MUNRO**

also stars **WILLIAM CONNOR** Directed by **JOHN VAN DEMPSEY**



MAX J. ROSENBERG and MILTON SUBOTSKY

Present

AN AMICUS PRODUCTION

Starring

DOUG McCLURE

PETER CUSHING

in

EDGAR RICE BURROUGHS'

"AT THE EARTH'S CORE"

with

CAROLINE MUNRO

CY GRANT

and

GODFREY JAMES

SEAN LYNCH

Executive Producer

HARRY N. BLUM

Producer

JOHN DARK

Director

KEVIN CONNOR

Executive In Charge of Production for
Edgar Rice Burroughs Inc.

ROBERT M. HODES

Screenplay by

MILTON SUBOTSKY

Production Designer

MAURICE CARTER

Music Composed by

MIKE VICKERS

Made by

AMICUS PRODUCTIONS LIMITED

At

PINEWOOD STUDIOS, ENGLAND

For

BRITISH LION RELEASE IN THE U.K. AND COMMONWEALTH

and

AMERICAN INTERNATIONAL PICTURES IN THE U.S.A. AND CANADA

"AT THE EARTH'S CORE"

PRODUCTION INFORMATION

From the magic pen of Edgar Rice Burroughs has come countless tales of adventure and exploration far beyond ordinary man's meagre imagination.

A visionary in the mould of H.G. Wells, Burroughs' fertile mind took his readers to the ends of the Earth and beyond; into the widely-stretching heavens and beneath the serried surface of the globe.

AT THE EARTH'S CORE took his followers journeying with him on a terrifying expedition into the depths of our planet, and now the Max J. Rosenberg and Milton Subotsky presentation of the Amicus Production based on this enduring tale, introduces cinema audiences for the first time into that unbelievable nether land.

The British Lion release stars Doug McClure and Peter Cushing, with Caroline Munro, Cy Grant, Godfrey James and Sean Lynch. The screenplay is by Milton Subotsky, the Production Designer is Maurice Carter, the music is composed and played by Mike Vickers. John Dark is the producer, Kevin Connor the director.

The restless minds of scientists and writers through the ages have been occupied deeply with the possibility of life beneath the Earth's crust and beyond its gravitational pull. Though man has walked the pitted surface of the Moon and propelled unmanned probes to the far reaches of the Universe, it has been left to the imagination of such as Edgar Rice Burroughs to conjecture what might lie beneath our scurrying feet.

oo

For Amicus Productions, "AT THE EARTH'S CORE" is an even more challenging conception than its previous success "The Land that Time Forgot", which proved one of the biggest money-makers of the 1975 season.

Stressing that the current production is in no way a sequel to "Land", producer John Dark says: "We are bound, to some extent to be judged by it. Nevertheless, we are determined that 'At The Earth's Core' will be even bigger in scope, more spectacular in production values and, hopefully, even more successful at the box-office".

oo

On the experienced head of Production Designer Maurice Carter has fallen a considerable amount of the onus for fulfilling his producer's hopes. Carter, a veteran of more than one hundred motion pictures and the man responsible for the realistic monster creations which gave "Land" the edge over so many of its rivals in the field, has had to use his brimming imagination even more prolifically.

"For 'Land'," Carter noted, "I was dealing with documented prehistoric monsters of known appearance and characteristics. In 'At The Earth's Core' it is all Burroughs' images, and I have had to translate them for the screen from the pages of his book".

Months of preparatory work now almost completed populated Pinewood Studios on the outskirts of London with fantastic creatures from another world, with surrealistic landscapes, bobbing monster heads and scaly bodies. Nightmarish visions brought to life by experts working against time.

On one set, a scale model of the burrowing machine, complete with its own miniature steam engine and accurate in every detail, looms above a minute landscape of green fields, a rocky incline and mountainous outcrop. On another, the lowering world of the Earth's core takes shape with fantastic vegetation and strangely-formed rock formations.

Actors swarm the make-up rooms trying on weird heads and hairy costumes in simulation of the half-human denizens of this strange land.

The studio has taken on the bizarre appearance of a kind of unearthly anteroom of life at the depths of our world.

oo

DOUG MCCLURE plays DAVID INNES

Though Doug McClure was born in Glendale, California, 40 years ago, his ancestry is British; the star's mother was from Canterbury, England, and emigrated to the States in 1915 where she became a journalist on the Santa Monica Record. McClure sprang to international fame as 'Trampus' in the television series "The Virginian", starring in 198 episodes of the globally-popular production. His first film was "the Enemy Below" and other major motion pictures include: "the Unforgiven", "Because They're Young", "Shenandoah", "Beau Geste", "King's Pirate", "Nobody's Perfect", "The Lively Set", and, of course, the Amicus smash-hit "The Land that Time Forgot". He subsequently starred in "What Changed Charley Farthing?" in Spain and London. McClure is married to Diana his fourth wife, and they have a four year old daughter, Valerie.

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PETER CUSHING plays DR. ABNER FERRY

One of Britain's best-loved and respected actors, Peter Cushing is also one of the busiest. Born in 1913, his record of work over a long career in the cinema is a remarkable one, and it's a bad year if he appears in less than half-a-dozen films. Cushing's career remains his first love since his wife died some years ago.

He is, of course, best known internationally in countless 'horror' and 'terror' movies, creator of Frankenstein and numerous other roles whose macabre overtones are strikingly at variance with his quiet, well-mannered mien off set. Among his recent pictures are: "The Revenge of Doctor Death", "From Beyond the Grave", "The Beast Must Die", "The Legend of the Seven Golden Vampires", "Shatter", "The Ghoul", "Tender Dracula" and "Legend of the Werewolf". He was recently in Greece for "Devil's People", in Florida for "Death's Core", and made a guest appearance in Warners' "Trial by Combat" (in some territories "A Choice of Weapons").

Cushing lives in the seaside town of Whitstable, some seventy miles from London and famous for its oyster beds, where he maintains a vast and valuable collection of model soldiers.

oo

CAROLINE MUNRO plays DIA

A photograph of 26 year-old Caroline Munro in an American edition of "Vogue" set the beautiful, young actress-model on her burgeoning film career. Paramount chief Charles Bluhdorn admired the picture and sent a cable to London ordering a screen test. The result was her first film "A Talent for Loving" starring Richard Widmark. She was signed to a years' contract with Hammer Films after Sir James Carreras had seen her on a "Lamb's Navy Rum" poster and appeared in "Dracula A.D. 72" and

"Captain Kronos". She has since appeared in "The Golden Voyage of Sinbad" and, most recently, "I Don't Want To Be Born".

Caroline still combines her acting career with photographic modelling, and is married to singer-record producer Judd Hamilton.

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JOHN DARK - THE PRODUCER

After early experience in films, a time spent in the army and a brief period in journalism, John Dark returned to the industry as an assistant director, later becoming Production Manager on such independently-produced movies as "The Battle of the VI", "A Cry From the Streets" and "Ferry to Hongkong". After a period with director Lewis Gilbert as associate producer, he produced "Wind of Change", subsequently working on "The Greengage Summer", "The 7th Dawn", and "Casino Royale". During a period at Paramount as their chief European Production Executive, he was made executive producer on "Half a Sixpence". Leaving the company, he made "Bachelor of Arts" and "There's a Girl in my Soup".

Appointed to his present executive post with Amicus Productions his films include "Tales from beyond the Grave" and the phenomenally successful "The Land that Time Forgot".

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KEVIN CONNOR - THE DIRECTOR

Fascinated by the cinema from an early age, 38-year old Kevin Connor started his career in the cutting rooms, and graduated to sound editor on "Ulysses" and "The Charge of the Light Brigade". His first film as editor was Richard Attenborough's "Oh! What a Lovely War!" and other editing credits include "The Magic Christian", "Bloomfield", "Young Winston" and "Tales from beyond the Grave" was his first film as director. He then directed "The Land that Time Forgot", a film which firmly launched his international career.

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KEY CAST LIST

DAVID INNES.....	DOUG McCLURE
DR. ABNER PERRY.....	PETER CUSHING
DIA.....	CAROLINE MUNRO
RA.....	CY GRANT
GHAK.....	GODFREY JAMES
HOOJA.....	SEAN LYNCH

(AS AT JANUARY 9, 1976)



EC.795



EC.399

a princess of kali

by
PAUL NORMAN

EDGAR RICE BURROUGHS' CHRONICLES OF PELLUCIDAR -- PART TWO

RICHARD LUPOFF's assessment of many of EDGAR RICE BURROUGHS' novels as 'pot-boilers' has a certain amount of truth in it. We all have preferences; there are some TARZAN stories I am not inclined to read again and again, and a surprising number of fans feel that the MARTIAN series should have ceased with volume three, with JOHN CARTER newly hailed as the Warlord of Mars. Of course we all have favourite series, and within those series, favourite characters; yet I personally find it quite pointless to compare series with series, character with character, although you may find it fun and even worthwhile.

However highly you value your particular favourite series, you cannot claim to enjoy each volume equally. There will be certain adventures, certain characters, for whom you have a specific fondness. Now, as a general rule, BURROUGHS specified for each adventure one woman, one man -- a heroine and a hero. Occasionally he used a second heroine and hero, particularly in the MARTIAN series. Another such adventure is the final volume in the PELLUCIDAR series -- SAVAGE PELLUCIDAR, in which DIAN THE BEAUTIFUL makes a more than welcome re-appearance after a notable absence. DIAN has always been an overwhelming favourite of mine; I think she stands very well against fierce competition from DEJAH THORIS and the early JANE PORTER. It is my belief that if the PELLUCIDAR series were confined to three novels instead of seven, there is little doubt that DIAN would be the most popular of ERB's leading ladies. The weakness of the latter part of the series is rescued in no small part by the return of DIAN, whose adventures in LAND OF TERROR are scarcely worth the mention; but the final volume does much to restore the series to its rightful position in the ERB hierarchy of popularity.

If BURROUGHS was indeed guilty of writing a certain number of pot-boilers (and I should hasten to add here that in my opinion even his worst novels are refreshingly simple and exemplary adventurous fiction, but that is quite another matter), there were times when he exceeded his own wildest dreams of writing good literature -- by his own admission he set out only to entertain -- and there is very little the critics can find to say about SAVAGE

PELLUCIDAR that is not good.

There are few adventure-writers capable of producing both a good plot and good characters consistently. BURROUGHS' ability to weld together a number of seemingly unconnected plots into one coherent whole is well-known and respected in the community that buys his type of literature. His ability to create strong characters is less well-known except in the obvious cases of TARZAN, JOHN CARTER, DAVID INNES, CARSON NAPIER and their respective leading ladies. SAVAGE PELLUCIDAR is at once one of his best novels and has perhaps the best, the most delightful and the most endearing of all his heroines, O-AA, the daughter of OOSE, the King of KALI.

It has to be remembered that SAVAGE PELLUCIDAR is in fact a collection of four novelettes, three of which had previously been published in 1941 and 1942 as magazine stories. Nevertheless there is a coherence, an 'easy-to-read' quality that is not evident in many of the other PELLUCIDAR novels, and this is due in no small part to the brilliant characterisation that went into O-AA, whose frequent claims as to the number, size and ferociousness of her ever-increasing family defy credibility.

O-AA is resourceful, inventive, courageous and defiant in the face of a number of adversities and adversaries. The strength and force of her character tends to provide a sense of security that is not apparent in the other novels. -- she is undeniably beautiful, charming and good-natured in spite of numerous rebukes for talking too much and the humour that is part of her make-up is in some way a reassurance that nothing untoward will befall her. We meet her in a typical PELLUCIDAR situation, alone, armed only with a stone dagger, with which she seeks immediately to despatch a would-be ally -- BODON THE FLEET ONE --

"I do not like your manner; and I shall probable not like you," said O-AA, "but I will come with you. You are better than nobody. Being the daughter of a king, I am accustomed to being treated with respect. All of my father's people --- "

"Come!" said Hodon. "You talk too much," and he started off again in the direction of the coast.

This interchange tells us much about O-AA. It tells us, for example, that although she is young and nervous at being alone away from her village, faced with a potential assailant, she nevertheless states her position immediately and directly in the hope that her implied threats will cause HODON to think twice before making any attempt to harm her. HODON's overwhelming instinct is, one of protection toward the little savage; and her attempts to warn him off serve only to amuse him. It is doubtful whether her affected indignation would have mollified the softest of antagonists, yet she never gave up while there was breath in her body, as this subsequent interchange shows:

"You are probably lying," said Hodon, increasing his speed.

"For that my brother will probably kill you?" said O-AA. "He is a mighty warrior. He --- "

Hodon was running so fast now that O-AA had not the breath for both running and talking, which was what Hodon had hoped for.

SAVAGE PELLUCIDAR is unique in its inherent good humour. Unlike other books in the series, there is an underlying charm which pervades the whole story. It is O-AA who provides that charm.

Admittedly the bad times she has are of a low-key nature compared with the experiences of DIAN THE BEAUTIFUL, STELLARA and LA-JA, for example. A necessary amount of Good Fortune accompanies her always, and unlike the other novels, SAVAGE PELLUCIDAR has this added reassurance in that we know exactly what is happening, thanks to BURROUGHS' astute narrative. While O-AA may express doubts as to the safety of HODON, we know that HODON is safe; while DAVID INNES mourns the loss of

DIAN, we know exactly where she is, and what is happening to her.

Nevertheless, the adventures of O-AA in Tanga-Tanga and subsequently are always entertaining and exciting. Her arrival in Tanga-Tanga provides yet another indication of her quick brain and somewhat off-beat sense of humour:

As she scrambled ashore the awe-struck warriors of Tanga-Tanga knelt again and covered their eyes with their hands. O-AA glanced down to see if she had lost her loin-cloth, and was relieved to find that she had not.

There is no doubt that O-AA appears in SAVAGE PELLUCIDAR as a contrast to DIAN THE BEAUTIFUL. Public demand for the return of the Empress left BURROUGHS with no choice but to give her another adventure, this time a balloon flight which began, harmlessly enough, with her attempt to observe the returning DAVID INNES from aloft. After seven novels and an indeterminate number of years - remember that in PELLUCIDAR time does not exist - DIAN the Empress is necessarily a more mature woman than the DIAN THE BEAUTIFUL of AT THE EARTH'S CORE and PELLUCIDAR. While she still holds a magnetic attraction for her faithful followers who discovered her in those novels, she cannot quite fit the strict BURROUGHS formula of an innocent, savage heroine risking her life in a series of adventurous escapes from a would-be admirer; escapes which, inevitably and charmingly, usually prove totally unnecessary.

So O-AA follows a long line of PELLUCIDARIAN females and establishes herself as the real heroine of SAVAGE PELLUCIDAR. While DIAN fails to control an already deteriorating situation in Lolo-Lolo, O-AA takes command of a similar set-up in Tanga-Tanga and, with her own simple philosophy, convinces the people that she is a goddess. Dian, relying on the attempted righting of wrongs



established in the name of religion, becomes a victim of circumstances in which she very nearly loses her life and is forced to flee with a remarkably sympathetic character, GAMRA, who has seen through her disguise and could have made things very uncomfortable for her at any time, had he not hoped to have her for his mate.

O-AA, on the other hand, constantly made her own situation worse simply by talking too much.

"Pu had better not interfere," said O-aa; "My father is a King, and my eleven brothers are very strong men."

"What?" screamed Ope. "Do you know what you are saying? Pu is all-powerful, and anyway, a Nooda has no father and no brothers."

"Were you ever a Nooda?" asked O-aa. "No, of course you never were. It is time you learned something about Noodas. Noodas have a lot of everything. I have not one father only, but three, and besides my eleven brothers I have four sisters, and they are all Noodas. Pu is my son, he does what I tell him to. Is there anything more you would like to know about Noodas?"

Of course, it is totally unpredictable what happens in this particular episode in the land of the Xexots. One would expect DIAN THE BEAUTIFUL, an Express in her own right, to survive in a situation of this nature, and so she just does; but BURROUGHS is nothing if not unpredictable. It is O-AA whose pose as a Goddess is the more successful. When she invites DAVID INNES to join her as PU on her throne, her bluff is immediately called:

"How is it that you are so much older than the Nooda?" Ope asks of David Innes.

Her immediate reply is:

"You should know, Ope, being my high priest, that a Nooda may look any age she wishes. It please me not to look older than my son."

David Innes was astounded by the effrontery of the girl. Metaphorically he took his hat off to her. These people, he thought, would look far before they could find a better goddess

than O-aa.

Eventually the situation of DAVID and O-AA deteriorates and they are forced to leave, rescued at the appropriate time by JA THE MEZOP and AH-gilak - 'the little old man who was not Dolly Dorcas'. At this point the final novelette begins, and at last O-AA is called upon to look after herself in a typically BURROUGHSIAN manner; although the adventure begins with a cheerful exchange between O-AA and ABNER PERRY in which she expresses a particular dislike for AH-GILAK:

"Gracious me!" exclaimed Perry.

"I had no idea Ah-Gilak was such a terrible person."

"He is," said O-aa, "but he had better leave me alone, or my thirteen brothers will kill him."

Almost immediately O-AA incurs the displeasure of another would-be admirer, KO, when she threatens to kill him if he does not leave her alone. Here, perhaps, is the suggestion of a fault in an otherwise perfect character. O-AA's determination can be relied upon to get her into trouble; her love for HODON closed her eyes to anything other than civility towards other males, and her rejection of KO was exemplary of her attitude to someone who might have been content with the friendship of a beautiful girl on a long journey. Friendship was what KO's proposal amounted to:

"It is a long way to Sari," he said, "and we shall be much together; so let us be friends, little one."

"We shall not be much together, we shall not be friends....."

You may read more into that exchange if you wish, and certainly KO's reaction to her rejection of him serves as an indication that his intentions might not have been honourable; but all the same, O-AA had no time for anyone save HODON, and to her credit she always made this perfectly clear.

Later, when she meets UTAN, from the village of the Zurts, O-AA very nearly puts her foot in it again; but this time the man indicates quite clearly that it is not his intention to harm her, and takes her to his village for a temporary stop-over in her search for Kali. In this sequence we are at last informed that O-AA is very blonde -- "while the Zurts had hair of raven black. They had never seen a blonde before."

I remember reading SAVAGE PELLUCIDAR for the first time and it stuck in my mind from the word go that O-AA was blonde. Later, when I started researching for this article, I could find no other reference to the colour of her hair; in itself that doesn't mean a lot although it does perhaps point towards the particular success of this narrative. In any case, the character of O-AA remains one of the best-drawn of all the PELLUCIDARIANS. Her adventures bring her into contact with a variety of people, none of whom remain unimpressed for very long; she is a 'hit' wherever she goes, and there are repeated suggestions that would-be suitors should travel to Kali as there were other girls like O-AA to be found there. HODON has the last word on that at the end of the novel:

"There is no other girl like O-aa in all Pellucidar."

To conclude I would like to say a brief word about the girl's name. Pronunciation of BURROUGHS' characters' names has always been a most enjoyable pastime; for example, I personally favour "DEE-ANNE" rather than "DYE-ANNE"; and I would have thought that "DEJAH T(H)ORIS" had a softer sound than "THORIS".

With regard to O-AA, I must admit to being slightly perplexed. Hailing from the West Country of England I should be inclined to go for the familiar cider drinkers' cry of "OH-AAHRGH!", but I am not thus inclined.

For all her aggressioŋ, O-AA remains for me a shy and innocent girl, surviving with the enormous bluff of her thirteen, nine-feet-tall brothers and countless other relatives! There is humour a-plenty in SAVAGE PELLUCIDAR -- O-AA was never, could never be a joke, although she is the most consistent source of humour throughout the novel. I am inclined, therefore, to call her "OWER".

I should like to express my thanks to ACE BOOKS INC., and TANDEM BOOKS LTD., for permission to reprint their respective FRANK FRAZETTA and CHRIS ACHILLEOS covers of their editions of "SAVAGE PELLUCIDAR"; also to EDGAR RICE BURROUGHS INC. for permission to reproduce passages from "SAVAGE PELLUCIDAR" for the purposes of this article.

the
wind
of
change



Africa 1914

"THE WIND OF CHANGE IS BLOWING THROUGH THIS CONTINENT" - Harold Macmillan, 1960

From our African Correspondent

Even ten years before this comment was made about the fabled 'dark continent' there was a sufficiently strong breeze to suggest to Lord and Lady Greystoke that the time had come for them to seek an alternative retirement to their residence in East Africa.

Rumours that they travelled to Pellucidar to visit with Emperor David Innes, as a colleague from the 'WESTERN WORLD' reported, or that they made their home in the south of England, as suggested by Mr. Farmer, can now be dispelled.

I have met and talked with the Greystokes at the home of J. Gridley, a close friend of the family, somewhere in the south-west of the United States. I have promised not to reveal the exact location of the Gridley residence in return for an exclusive interview in which they revealed to me the reasons for their sudden departure.

"The last thing we wished to do was to leave East Africa," said Lady Greystoke, "but you have to remember that the country is really in a state of turmoil and we felt that our future would be more secure elsewhere. We unfortunately represent a society which really should have dissipated itself by this time, a society which the children of the Africa we knew are presently attempting to bring to an end. Whilst we were held in high esteem even up to the time of our departure, John and I felt that we had no part to play in the Africa which is now taking shape."

I suggested that Lord Greystoke had done much to bring about many of the changes we have seen during the past years and that maybe his presence in Africa might yet have a stabilising effect on the continent, but he declined to comment.

The impression I got was that Lord Greystoke found life with the Gridleys rather dull in comparison with some of his exploits in pre-war Africa, but both he and his wife were at pains to deny this. Neither had any comment to offer on the way Africa was headed. Lord Greystoke is 110 years old.

no commerce, they were for the most part naked or wore the skins of animals; no means of writing; in 1860 conditions were more primitive than at any recorded time during the Roman occupation of Britain."

FOOTNOTE:

Africa at the time of Lord Greystoke's birth was so different from now that it is difficult to accept that only 110 years have transpired.

The two maps reproduced here, dated 1914 and 1976, give some indication of the partitional changes that have taken place since the Great War. In many ways it is a pity that we cannot revert to Lord Greystoke's Africa, but at the same time it might be as well to remind ourselves of the Africa that most Europeans believe to have existed before their arrival.

"Barbaric, uncivilised; poverty, witchcraft, cannibalism and tribal war on a grand scale, history and culture non-existent, no wheeled transport, no roads, no towns; no tools, no industrial products;

Is the Africa we are now perceiving any better than the Africa of Edgar Rice Burroughs? A further assessment of the new Africa will be made in future issues of this journal.



Many superficial readers of Burroughs' books may think that he probably typed the first syllabic sounds that came into his head for the various names and words devised by him. Not so! Burroughs must have spent many a painstaking hour in working out his languages for, from a linguistic viewpoint, there is little to fault in them.

Burroughs realised from the first that language is first of all a classification and arrangement of the stream of sensory experience which results in a certain word order; that man's outlook on life is in a great measure determined for him by the structure of the language he learns as a child, when, in those formative years between seven and twelve, the child devotes most of his mental energy to the acquisition and control of a working vocabulary. His view of the world is coloured accordingly and the thought world is the microcosm that each man carries within himself by which means he measures and understands the macrocosm.

That understanding of the intrinsic nature of language is vividly displayed in Tarzan of the Apes and Jungle Tales of Tarzan. More specifically I refer to Chapter IV of Jungle Tales - 'The God of Tarzan'. Perhaps these books, read at an early age, produce my own interest in language.

Burroughs evolved many languages, some with extremely complicated syntax such as Minunian in Tarzan and the Ant Men, while some had a more straightforward format such as Barsoconian in his Martian series. For the purpose of my exercise in demonstrating Burroughs knew a great deal about what he was doing with his invented languages, I propose to look at Tarzan's mother tongue, the language of the Mangani or the great apes. Note I said 'mother tongue' and not the tongue of his mother. There you have the subtleties of language! Mangani, although the simplest in structure and, as Burroughs points out 'the language of the apes has so few words', by its very simplicity, must surely have been the hardest to evolve.

Burroughs had to invent a very primitive language, a series of monosyllabic sounds comprising of nouns and verbs only, with almost no auxiliary parts of speech. The Mangani being in a primitive stage of development, their monosyllabic language comprised of syllables each of which stood for a different concept. The syllables are still clearly defined even when placed together to form a more advanced concept. For example, Tarzan's foster mother, Kala the ape, calls him Tarzan - tar = white and zan = skin.

Actually, in Tarzan Alive! Philip José Farmer dealt briefly with the linguistic problem. He states that Lieutenant Paul D'Arnot of the French Navy says that only a trained linguist could categorise the sounds of the Mangani correctly and then he might have to invent some new symbols for some of the sounds. Farmer suggests that D'Arnot wrote Tarzan's name as Zantor, noting that sometimes the z sounded like a z and sometimes like a soft g. He goes on that there were no a sounds in the words so that he was forced to put them in to make it possible to pronounce the names.

Burroughs own recorded pronunciation was 'Tar-zan' - two distinct syllables. But to return to our central theme, the philosophical build up of the language. In May 1939, Burroughs compiled his first 'dictionary of Mangani' in the publication 'Official Guide of the Tarzan Clans of America'. He felt that he had given sufficient outline of the language 'to permit bright boys to carry on a conversation or a correspondence in the language of the Mangani.'

He points out 'the apes have no words to describe many things that are common to us' and gives this example of the philosophy of the language: -

'They have no word for village, and none for house; so the word for nest must stand for house and the word for village would be a compound of the word for may and the word for nest.'

Thus is expressed the arrangement of the sensory experience of the Mangani towards their home.

Let us underline this philosophical structure with an example from our own language before we proceed. Take the word marshal, and in so doing I am referring to the English definition and not the American officer of the peace e.g. 'an officer of high military rank'. In the old days a marshal was a farrier, one who shod horses or one who was in charge of cavalry. The word derived into English via French from two Old High German words: Marah = horse and schalk = servant.

BURROUGHS

as a Linguistic Philosopher

A VIEW OF THE LANGUAGE OF THE MANGANI

by PETER HERRESFORD ELLIS

A writer usually has great respect for the tool of his trade - language. I say 'usually' because such respect is not always evident particularly, alas, among the 'pulp' writers of today among whom there appears a prevalence of short, telegraphic sentences and a total lack of feeling for the medium in which they are so badly expressing themselves. This attitude springs, perhaps, from a lack of understanding of the very nature of language; an attitude that language merely serves as a means of communication.

If, indeed, language was merely a means of communication then the development of the vast range of different languages spoken throughout the world today would be one of the great catastrophies of human history and the sooner we destroy them and create one universal language the better it would be. What a horrible BRAVE NEW WORLD concept!

Language is more than a material means of communication. Language, the enshrinement of culture, is that very distinct quality of living that is to the community what personality is to the individual; for the main medium of mental cultivation, or culture, is language and diversity of language is absolutely necessary for a rich diversity of culture. And if the ever growing uniformity of the material side of our own life is not offset by rich cultural diversification, then mankind will face an awful crisis of a deadly sameness and monotony of life, the frightening prospect of utter boredom of spirit which would deprive man not only of the will to achieve but the very desire to survive.

Language is a product of many centuries of cultural development, a vehicle of all the wisdom, poetry, legend and history which is bequeathed to a people by its forebears. Rough hewn, chiselled and polished with loving care, it is handed down as a beautiful work of art - the greatest art form in the world - the noblest monument of man's genius.

Linguists agree that even the most primitive South African Bushman expresses himself with the help of a rich symbolic system which in essence is comparable to the language of the 'civilised' Frenchman. In fact, it may be stated that all primitive tongues have a richness of form, a wealth of possibilities of expression which surpasses anything known in the language of the 'civilised' world.

What is more, diversification of language is a fundamental law of nature. You will, of course, find critics who claim languages are barriers but barriers to reproduction between originally interbreeding sections of plant and animal life have been the means of enabling these to speciate and produce the present rich variety of living forms. So is it with language. At the cultural level, the partial barriers of languages enables different groups to develop, diversify and enrich their own inherited cultures instead of having their individuality finally washed out in a flat uniformity.

This is a long winded way of arriving at my subject but it is necessary to firstly state the importance of language and the nature of language. For it is that importance, and that nature, that was all important with Edgar Rice Burroughs. Burroughs stands out prominently as a man who was in love with language; who was fascinated with sounds, concepts and philosophy, which may be seen in the many languages which he invented.

Now we begin to see how this 'horse servant' or 'servant on a horse' grew up to be the commander of an army and by his command of people that in turn derived into the American usage for a police officer.

So that philosophical approach does not make it strange when Burroughs, in Mangani, says that Goro is the moon.

Go = black and ro = flower.

I suggest the concept being 'flower in the blackness'.

And what of Rota - to laugh?

Ro = flower and ta = high or tall.

If, in Mangani philosophy, the moon is a 'flower in the blackness' then in such a poetic philosophy rota could be the 'highest flower' or 'the most beautiful flower' which tells us how the Mangani viewed laughter.

Some Mangani concepts seem fairly straightforward: a giraffe is omtag or om = long and tag = neck, or swim as lul-kor - lul = water and kor = walk. On encountering man and his guns the Mangani called the gun pand-balu-den which is an involved concept for them. Pand = thunder; balu = baby and den = tree. The word for stick is also balu-den or baby-tree. So we derive at a 'thunder-stick'.

Mangani names are always derived from physical traits as befitted a primitive linguistic society, we have already dealt with Tarzan. But we have Tublat = broken nose and Golat = black nose. Then we have the rather uncomplimentary Taug from Ta = high or tall and ug = bottom; a rather unflattering description of the ape's nether region?

Some names Burroughs leaves us to guess at, such as Kala, Tarzan's foster mother. Unfortunately Burroughs gave us no clue what the Mangani syllable la stood for. We find that Wala means nest and that wa means green. We also know that ka means milk. There is something obviously similar in that missing meaning of la in both words. It is a tantalising problem.

We also have no clue in the derivation of the names Terkoz or Kerchak (a puzzling name as there is no c or ch sound noted elsewhere).

The big mystery, however, is Korak the son of Tarzan. We are told by Burroughs (in Son of Tarzan) that Korak means killer. But ko = mighty and rak = yes. On the other hand kor = walk but there is no syllable ak. And bundolo is kill and bund is dead.

We can continue ad nauseam with examples. However, the illustrations should be sufficient as to how much thought Burroughs gave to just one of his many invented languages and how keenly aware he was of the conceptual problems, that language meant more than communication but also expressed philosophical concepts of life.

As I have stated before nowhere is that more evident in his story 'Tarzan's God' from Jungle Tales. In that story we are given some important information on Mangani; that the language has a masculine and feminine gender and that bu is masculine and that mu is feminine and used as prefixes indicating gender.

In learning English young Tarzan developed a complicated system of pronunciation (as he was reading from the written word and had no concept on sounds apart from Mangani). Using Mangani pronunciation he derived the word God as Bulamutumumo.

He designated G as la (that elusive syllable), o = tu and d = mo. Then he had to give them gender. G as a capital letter was masculine. He used the masculine prefix. The other letters were 'lower case' and therefore, he reasoned, feminine. (It was obviously a man's jungle!)

Thus he created Bu la mu tu mu mo
He- g-she-o-she-d

On that same system boy became bumudemutumuro or

BU mu de mu to mu ro
He-she-b-she-o-she-y or literally He-boy.

From such examples we see there was nothing superficial in Burroughs' concepts, he did not merely type the first syllable that came into his head and hoped it looked right. He painstakingly worked out sounds as well as philosophy bearing in mind the intrinsic nature of language at all times. In short, Burroughs was a creative linguistic philosopher.

---FINIS---

PETER BERRSFORD ELLIS is a well known historian, journalist and author of several books with an interest in linguistics. Among his published books in the linguistic field are The Problem of Language Revival, 1971; and A History of the Cornish Language and its Literature, 1975. He is a keen collector of fantasy books (including ERB) and his own first fantasy novel, under the pen-name of Peter Tremayne, is soon to be published by CORGI books.



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